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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	91176791
Party	Plaintiff UMG RECORDINGS, INC.
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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

In the matter of Application Serial No. 78/751,105
Published for Opposition in the OFFICIAL GAZETTE on December 12, 2006

UMG RECORDINGS, INC.

Opposition No.: 91176791

Opposer

v.

MATTEL, INC.,

Applicant

NOTICE OF RELIANCE RE: PRINTED PUBLICATIONS

Pursuant to 37 C.F.R. §2.122(e), Opposer UMG Recordings, Inc. hereby makes of record and notifies Applicant of its reliance on the following printed publications, which are capable of ready determination by resort to sources whose accuracy cannot reasonably be questioned, and are offered to rebut Applicant's evidence by showing the history and fame of the MOTOWN mark, the public's association of the MOTOWN mark with Opposer and its predecessors, and the creation of the MOTOWN mark. True and correct copies of are attached hereto as Exhibit A, and Opposer asks the Board to take judicial notice thereof:

(1) An except of Gordy Berry, To Be Loved: The Music, The Magic, The Memories of Motown, published by Warner Books in October 1994.

(2) "Motown Turns 50, but the Party's Far From Over," which appeared in the New York Times on September 5, 2009.

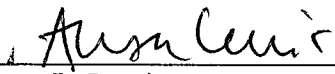
(3) "Motown Veteran Celebrates Company's 40th Anniversary," which appeared in The Philadelphia Tribune on June 12, 1998.

(4) Entry for "Motown," The World Book Dictionary, published by World Book, Inc. in 2003.

(5) "BERRY GORDY JR.(helped the social landscape of Detroit)," which appeared in Crain's Detroit Business on November 1, 1999.

Respectfully submitted,

Date: September 15, 2009



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**UMG RECORDINGS, INC. v. MATTEL, INC.
OPPOSITION NO. 91176791**

UMG RECORDINGS, INC.

**EXHIBIT A
TO NOTICE OF RELIANCE RE: PRINTED
PUBLICATIONS FILED SEPTEMBER 15, 2009**

BERRY GORDY TO BE LOVED

THE MUSIC, THE MAGIC,
THE MEMORIES OF MOTOWN

AN AUTOBIOGRAPHY




A Time Warner Company

Copyright acknowledgments appear on pages 423-426.

to my sisters Gwen and Anna,
who think they own me—
and they do

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us record there in the middle of the night, when nobody else was using the studio. That gave me a chance to cut several songs at a lesser rate.

The record came out so great I decided to use it to launch another label. The Tamla name was commercial enough but had been more of a gimmick. Now I wanted something that meant more to me, something that would capture the feeling of my roots—my hometown.

Because of its thriving car industry, Detroit had long been known as the "Motor City." In tribute to what I had always felt was the down-home quality of warm, soulful country-hearted people I grew up around, I used "town" in place of "city." A contraction of "Motor Town" gave me the perfect name—Motown. I would later use that name to incorporate my company.

Now I had two labels. My original plan was to put out all the solo artists on the Tamla label and the groups on the new Motown label. Each label would have its own image and identity—solo artists versus groups. But this plan, like some others, turned out not to be practical.

After making test pressings of "Bad Girl," I found—once again—I could not afford to put it out myself. Too much money had gone into cutting songs and making the masters. My second attempt at going national had failed.

I took what little cash I had, bought a plane ticket, grabbed my best masters, and headed off to New York on what turned out to be a very fateful trip.

My sister Anna, always supportive, had driven me to the airport, but just as I was walking up the steps to board the plane, I heard my name. Turning around I saw her frantically running toward me, waving a newspaper.

"Wait a minute," she yelled, "don't get on that plane! Today and next Monday, bad days for Sagittarians to travel."

She's got to be kidding.

Here I am, about to go on possibly the most important trip of my life and she has to come to me with something like this. *But what if she's right?*

I knew if I didn't go I would be dead anyway. So I smiled and waved her good-bye.

That flight was probably not much rougher than any other but every bump had me in constant panic, much more than usual. When we finally landed I was a wreck and decided that day that touching down in that airplane was the second best feeling I'd ever had.

My first stop in New York, naturally, was to be United Artists.

Walking down Seventh Avenue near the UA building, I ran into some people from Detroit. I didn't even know them that well, but being alone in a strange town made anyone from home your instant friend. Before I knew it, I had invited them up to the company with me.

"Listen," I said, knowing how impressed they would be, "the executives at UA would be real hurt if they found out I was in town and hadn't given them first crack at my hot new product."

Most people in Detroit had heard that no matter how big you are, you hadn't really made it until you were big in New York. Well, I was big, and I couldn't wait to see their faces when they saw how big.

Once upstairs in the UA outer offices, however, there was no buzzing me in, no "Mr. Gordy this, Mr. Gordy that."

This must be a new receptionist who doesn't know who I am. Motioning for the others to have a seat in the lobby, I moved to her quickly. "I'm Berry Gordy, the producer for Marv Johnson."

No reaction.

"I produced 'Come To Me' and I'm—"

Before I could say anything more, I heard this nasal voice coming at me with "Could you spell that last name please?"

The knot in my stomach told me I was in trouble. "Gordy, G-O-R-D-Y," I said, glancing back at my friends sitting on the couch trying hard to act oblivious. I leaned forward to the young lady and whispered, "You're gonna be in real trouble if you don't call the Sales Department right now and let them know I'm here."

We locked eyes for a moment or so before she decided to make the call. While talking to someone, I saw her expression go from fear and concern to confidence and arrogance as she put the phone down. "I'm sorry, sir, they're all busy now. You'll just have to be patient. Why don't you have a seat, Mr. Gorney?"



September 5, 2009

Motown Turns 50, but the Party's Far From Over

By THE ASSOCIATED PRESS

Filed at 12:04 a.m. ET

DETROIT (AP) -- On Jan. 12, 1959, [Elvis Presley](#) was in the [Army](#). [The Beatles](#) were a little-known group called The Quarrymen casting about for gigs in Liverpool. The nascent rock 'n' roll world was a few weeks away from "the day the music died" -- when a single-engine plane crash claimed the lives of [Buddy Holly](#), J.P. "The Big Bopper" Richardson and Ritchie Valens.

It's also the day a 29-year-old boxer, assembly line worker and songwriter named Berry Gordy Jr. used an \$800 family loan to start a record company in Detroit.

Fifty years later, Motown Records Corp. and its stable of largely African-American artists have become synonymous with the musical, social and cultural fabric of America. The company spawned household names, signature grooves and anthems for the boulevard and bedroom alike that transcended geography and race.

And time.

Motown may be 50 years old, but it isn't any less relevant with current hitmakers -- from [Taylor Swift](#) to Coldplay -- citing the label's signature "sound" as an influence.

Would there be a Beyonce or [Mariah Carey](#) had [Diana Ross](#), Martha Reeves and Gladys Knight not come first?

How about [Kanye West](#) and [Justin Timberlake](#)? What would have become of their musical careers had Motown not blazed a trail with the likes of [Michael Jackson](#), Smokey Robinson, Marvin Gaye, [Stevie Wonder](#), [The Temptations](#) and The Four Tops?

"There were just so many amazing artists that came through. It was such a surge," said singer-songwriter [Jewel](#), whose recently released collection of original lullabies includes Motown influences. "And it really informed The Beatles' melodies. So much of what pop music and popular culture became. I recommend everybody go back and look at those melodies and see where they find them today, because they're resurfacing and being remixed, basically, into new pop songs."

From its founding in 1959 to a much-debated move to Los Angeles 13 years later, what has become known as "classic Motown" created a once-in-a-lifetime sound that was local and global, black and white, gritty and gorgeous, commercial and creative, Saturday night and Sunday morning.

"I Heard it Through the Grapevine." "My Girl." "The Tears of a Clown."

Like the two-sided singles the Motown factory churned out 24 hours a day, seven days a week at Studio A inside the Hitsville, U.S.A., building at 2648 West Grand Boulevard, Motown Records in the 1960s stood out from the musical pack -- and still does today -- because of its ability to tune the tension between two opposing forces.

The Associated Press, on the occasion of Motown's 50th, invited both Motown greats and heavyweights from the worlds of music and beyond to discuss how the legendary Detroit musical movement's sound, style, savvy and sensuality have stood the test of time.

GETTING STARTED:

"The thing that struck me was how ferociously determined he had to be to borrow that 800 bucks and start with nothing." -- [Bill Clinton](#), former U.S. president

The tale of the \$800 loan has become the stuff of legend.

Gordy worked at a Ford Motor Co. plant and wrote songs when he could, all the while dreaming of owning and running his own record company.

The loan from his family's savings club allowed him to make that happen.

He had the vision and the seed money, but next Gordy needed the talent -- the singers, songwriters and musicians.

He didn't have far to look.

Detroit alone produced many of the creative wizards who gave Motown its initial burst.

Robinson and the Miracles attended high school together, while Ross and future Supremes Mary Wilson and Florence Ballard grew up in the city's housing projects.

Gordy plucked from Detroit's flourishing nightclub scene a group of supremely talented jazz musicians who would become the label's house band, the Funk Brothers. Strings, winds and brass

came from the Detroit Symphony Orchestra and other classical outlets.

And the prolific songwriting trio known as Holland-Dozier-Holland -- Lamont Dozier and the Holland brothers, Brian and Eddie -- also were local hires.

The talent was there. Now what?

Gordy sought to incorporate some of the same principles from the auto factory floor and bring them to bear in the studio on West Grand.

He wanted it to be a place where everybody had a role, but the best ideas would win.

"Berry Gordy made sure everything they put out was 100 percent fierce, 100 percent listenable," said R&B singer Patti LaBelle, who was not a Motown artist but rose alongside it in the 1960s.

"Then, you know if you ... put on a Motown record, you were going to hear something with substance."

MUSICIANSHIP/ CREATIVITY

"Berry Gordy -- people think of him as an entrepreneur, but he's a songwriter at heart, which makes total sense. You have a songwriter here and amazing songs. A guy has the brilliance to understand that it starts with great songs." -- Anita Baker, R&B singer

Of course, it started with songs, but even that came with a competition more common to commerce than art.

Gordy knew cooperation was crucial but rivalries among singers as well as songwriting teams would be the best way to get a record out the door and onto the top of the charts.

"If (songwriter) Norman Whitfield had a No. 1 hit on The Temptations, Holland-Dozier-Holland would say, 'Shoot, we gotta get a No. 1 with The Four Tops. Come on in here, Tops,'" recalled Abdul "Duke" Fakir, the lone surviving original member of The Four Tops, which signed with Motown in 1963 and produced 20 top 40 hits during the next decade.

"I'd say, 'Yeah man, you'd better hurry up, man. I got a bet with The Temptations we're gonna have one in the next two weeks.' We would just push and push and push."

Fakir says there was a relentlessness on all levels of the recording process.

"Nothing was done generically. I've been to a lot of sessions outside of Motown where the session is very generic, very laid-back ... very professional, and there's no guts and blood," he said. "But here, everything was done with passion."

In 1965, during his label's ascendancy, Gordy said passion helped spur Motown to greatness.

"I talked about this one night over dinner with Smokey and Diana Ross," he told AP at the time. "We thought back about the neighborhoods we were in ... and we came up with a six-word definition: rats, roaches, struggle, talent, guts, love."

Motown left nothing to chance: A "quality control" committee met weekly to review the latest sonic offerings. Gordy was the final arbiter, but posed this question: Would you buy the record or a sandwich if you were down to your last dollar?

Don Felder, former guitarist for the Eagles and co-writer of their hit "Hotel California," says the results rarely failed.

"I don't know if anybody ever sat down and looked at the percentages of acts that Berry actually signed, recorded and released and the percentages of hits versus failures. But his track record has just been astronomical. ... He has just, in my opinion, the ears of a genius."

SOUND/RECORDING:

"You had naturally gifted engineers and producers that didn't let that technical expertise interfere with that rawness. ... Somehow the ... engineer/producers, thank God, either admittedly or just instinctually saw when these guys started jamming it just sounded good." -- Ted Nugent, rock guitarist and singer

Gordy may have been blessed with an unparalleled ability to recognize hits, but many say those great songs probably would've been a bit more ordinary if not for Studio A.

It didn't look like anything special -- certainly by today's standards of digitized recording -- but the sounds it produced were.

"You didn't have Pro Tools. It was perfectly imperfect," said country star Wynonna Judd. "You had a lot of people who were sweaty and tired and who were singing from their toenails. ... If you can't cop it live, get off the porch."

A square, smallish room, Studio A was accessed by descending a small flight of stairs. Its below-ground standing earned it the nickname "The Snake Pit."

There, artists, writers, producers, engineers -- anybody associated with music-making -- gathered to record.

For 13 years, nearly every Motown hit was cut in Studio A and the adjacent control room.

The Funk Brothers set up shop -- James Jamerson on bass, Benny Benjamin on drums and so on -- and the singers did their thing, all face-to-face in the same room.

"The studio itself is its own beast. It can take away or it can add to the sounds you're making with your instruments," said pop singer-songwriter Gavin DeGraw. "Some rooms are dead. You play a note, and the sound disappears.

"Some rooms they ring too much. Acoustically, they're just too active. But some of them, they just have good sound. The (Motown) recordings I've heard come out of that room. I listen to those recordings all the time, and I think: `Why does that room sound so good?' There's something to be said for it."

DeGraw liked the Motown recording approach so much that he rereleased his 2003 hit album "Chariot" a year later in a "stripped" format.

"I was really using that Motown ... sound as a template," he said. "I was thinking about those records and the rawness of those records."

The "sound" itself was a blend of traditional gospel, jazz, R&B and pop that had crossover appeal for audiences of all ages and races.

SOCIAL CHANGE/RACE:

"It was the first, I think, black record company that was able to make the transition ... and was not only for the black music audience but also for a world music audience. I think that's what Motown represented." -- [Danny Glover](#), actor and activist

When Motown was born, as Robinson tells it, songs produced by African-American artists automatically were categorized as R&B, while a similar sound coming from a white artist would have been classified as pop.

But Gordy would have none of it. He set out to make music for all people, not "black music for black people" as had been the standard. While certain African-American artists had found a wider audience in the jazz and early rock-and-roll eras, Gordy took it a step further by pushing a sound that gained universal appeal and helped break down racial barriers in music.

His belief was that quality music would find its way into the ears of all, regardless of race.

"I think that's why it was so successful as a social tool, because it wasn't race-specific," DeGraw said. "It was just great music.

"And it allowed people to look past those typical lines. ... People could hear music like that in a time when people were looking at each other strangely, wondering what their motivations were, and they could go: `Hey man, OK, no one's holding a grudge. It just sounds good. Let's enjoy ourselves.'"

For Baker, Motown's barrier-busting ways hit home.

"I remember `The [Ed Sullivan](#) Show.' ... I'm a little kid. Every Sunday, Ed Sullivan comes on. And you get to see all of these artists from around the world. But Diana Ross and [The Supremes](#) come on. And I saw myself. Do you understand? I saw me," she said. "I saw a little black girl. ... I saw myself in a way I had never seen it before."

Motown billed itself as the "sound of young America," and it was that demographic that found itself at the center of the growing civil rights movement. [Rosa Parks](#) was arrested in Alabama a few years before Motown's founding, but the movement gained steam at the same time Motown did.

"Back in the '60s, when we weren't allowed to do or go certain places, our music crept into people's homes ... into their bathrooms, their bedrooms, their living rooms, their kitchens, their cars," Fakir said. "We spurred marriages and poor little crib babies ... 'cause parents were playing (our) music. ... That's how our legacy is going to be carried on."

LEGACY:

"That sound is just as alive today. And that sound still stands up. ... Everybody in the whole wide world has been influenced by Detroit and the Motown sound." -- [Dolly Parton](#), country singer, songwriter and actress

Motown was groundbreaking in many ways -- from its signature sound and lengthy list of high-

profile artists to the unique way it created and recorded music -- but what's harder to pin down is what's kept the sound alive all these years.

"You hear (Motown) in almost everything," said Wilson, one-third of The Supremes. "I think Motown music, the Motown sound, is the model, the template that people use today in the music, and yes, you can hear it."

For many artists, it's inevitable that they would tread over some of the same ground because of the music's quality and distinctiveness.

"You can't get within sniffing distance of music, whether as a performer or listener, without being definitively impacted by these gods of thunder from Motown," said Nugent, the "Motor City Madman" who as a teenager played in a band that opened for The Supremes at Cobo Hall in Detroit.

Swift, a country singer-songwriter, admits it: She's one of the those whose sound is influenced by Motown. The 19-year-old, who has entered the realm of superstardom after back-to-back multi-platinum albums, says she and her father listened to his Motown greatest hits CD on the way to school.

"From an early age I had a bunch of different musical influences, but Motown I was just always so fascinated by the chord progression and how the lyrics and the melodies are so simple but they made you feel so much. I think that's the art of Motown," Swift said.

Another of the music world's hottest young acts, the [Jonas Brothers](#), couldn't hide their glee at performing on this year's [Grammy Awards](#) telecast with Wonder, saying beforehand both they and their father grew up on the Motown legend's songs.

Not only did Motown bridge racial and generational gaps, but it also succeeded in crossing cultures.

Beatles manager Brian Epstein promoted Motown revues in the United Kingdom, which were popular with fans and stars alike. Fakir recalls being at a party with The Beatles, where the Fab Four peppered The Four Tops with questions about how they sang their harmonies and achieved other elements of their sound.

Motown even penetrated the Iron Curtain.

"I was in Russia some years ago before the walls came down. And we couldn't hardly get into Russia at that time -- the Cold War," said the Rev. [Jesse Jackson](#). "All night long they played The Supremes, The Temptations, Stevie Wonder, Smokey Robinson. So the joy of Motown has been infectious around the world."

CODA:

"Let's just say it's a collision of grit and beauty. They're raw records. ... But they're beautifully crafted. They're wonderful to listen to, on every level." -- Don Was, record producer and musician

Another global sensation, the late Michael Jackson, also got his start at Motown as a member of The Jackson 5.

Gordy, at Jackson's memorial service in July, talked about the 10-year-old prodigy he signed, calling him "the greatest entertainer that ever lived."

Jackson and his brothers became instant teen sensations, but his stratospheric success came post-Motown in his adult years; he and his brothers left the label in the mid-1970s.

The Jackson 5 were one of the first acts to come up as Motown left Detroit for Los Angeles in the early 1970s. Most agree Motown's own California adventure has had its moments, but they don't match what happened in its hometown.

The Jackson 5, Gaye, Robinson, Ross and Wonder made the transition to L.A. and had chart-topping success, as did acts ranging from The Commodores to Rick James. Despite the plentiful hits among them, the sound was being challenged by newer grooves, and Motown lacked the deep roster it once had.

But by 1988, Gordy was ready to move on, selling Motown Records to MCA and a [private equity](#) firm. It was sold to PolyGram in the 1990s and now is held by Universal, where current acts include [Lil' Wayne](#), [Erykah Badu](#) and Nelly.

Regardless of its present physical location, Motown is a Detroit creation, and that struggling Midwestern metropolis always will identify itself with the music.

"I'm glad they started in Detroit, and I hope that given the troubles they've got in Detroit now I hope they'll find some new version of Motown -- maybe in clean energy or something -- and 50 years from now somebody will be interviewed about that because Detroit gave America a great gift there," Clinton said.

Gordy and Robinson don't get back to Detroit all that often these days, but they were front and center at Hitsville on a crisp day this past March.

Contestants on the smash Fox singing competition "[American Idol](#)" came to Studio A to film segments for the show.

"I called it `Motown,' rather than `Motor City,' because there was more warmth here," Gordy told reporters that day. "The town was just beautiful. ... I may have left Detroit but wherever I go I carry Detroit with me. They know that's a Detroiter."

Robinson said the building that now houses the Motown Historical Museum was where "his real life began."

But the music that Robinson and scores more churned out of the cramped, sweaty confines of Studio A between 1959 to 1972 belong no more to them than the world.

"You can't ever know why something becomes timeless, whether it's the Jacksons, anybody. [Beethoven](#) -- we don't know," said [Leonard Slatkin](#), music director of the Detroit Symphony.

"Maybe it's a simple thing: It's infectious. ... Something about this music -- I don't think of as being from the '60s or '70s anymore when I listen to it. It seems very fresh and new."

AP Music Writer Nekesa Mumbi Moody in New York contributed to this report.

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HEADLINE: Motown veteran celebrates company's 40th anniversary

BODY:

Motown veteran celebrates company's 40th anniversary

This year, Motown Records is celebrating its 40th year in business and four decades of memories. And if most of that time was spent working at the world's best known record label then you know there are some incredible tales to tell and cherished memories to share.

Georgia Ward, 62, is the only employee working at Motown who was with the company in its earliest days while the then-fledgling company was still headquartered in Detroit.

While it was pioneer Berry Gordy Jr. who dreamed of starting a record company with an 800 loan in 1959, it was people like Georgia who had the envied position of working with a host of future musical legends. Among them were such acts as the Temptations, Little Stevie Wonder, the Supremes, Mary Wells, the Marvelettes, and Smokey Robinson and the Miracles.

With all the automobile industry-related jobs in Detroit, Georgia never dreamed she would witness the growth of an entertainment legacy, when she moved from her hometown of Buffalo, N.Y., in 1966.

"All I wanted was a job," smiles the spry, 32-year Motown veteran. However, as Gordy set about the task of forging a record label that the entire world would come to love and respect, Georgia found her life enriched with glowing memories of a time when that history was being made.

Recounting how she found her way to Detroit, Georgia says it was a weekend trip to visit a girlfriend that spurred the then-29-year-old to move to Michigan's largest city. "It was a fun town that was full of energy, so I

decided that it was the place for me."

Although her relocation to Georgia found her way into Motown was a little more difficult. "An employment agency sent me there because of my secretarial skills and I was promised a job but there was some kind of mix up because when I arrived for my first day on the job, somebody else was working at my desk."

Coming so close to such a promising opportunity only to have it pulled from under you is either devastating or motivating. Ever the optimist, Georgia put one foot in front of the other and made her way to the person who was in charge of hiring at the time. Planting herself in the woman's tiny office, Georgia resolved not to move until she got the job she had been promised.

"It was pretty tense in that small little office that morning because I needed work and wasn't going anywhere," she remembers. "I could tell this place was special because there was this sort of energy that I felt." As fortune would have it, the phone rang as Georgia quietly sat. "Somebody had just quit and there was an opening," she says. "So guess who got the job?"

Georgia's first job with the label was indexing data on all of Motown's artist recording sessions. "The first artist I met was Marvin Gaye," she beams. "I remember him being so good looking, but very polite and down to earth. That's the thing about all of the artists there. You knew they had this special talent for entertaining, but at the same time, they had their hats on straight and everybody treated everybody like family. It was a great year for me."

The starry-eyed new label hire wasn't the only one who had a good year in 1966. Motown's act the Temptations blistered the soul charts with four consecutive No. 1 hits ("Get Ready," "Ain't Too Proud to Beg," "Beauty is Only Skin Deep," and "(I Know) I'm Losing You"), while their label mates, the Supremes, the Four Tops, and Stevie Wonder also scored with No. 1 singles as well.

As with the other employees, executives and artists with Motown at the time, Georgia had little idea of the 40-year legacy they were building. "Maybe that's why all of the artists were such regular people, without that arrogant 'star' attitude you see so much nowadays," she says.

It is said that it takes a village to raise a child and nowhere was that adage more true than at Motown. Georgia said one day Berry Gordy's 9-year-old son, Berry IV, was visiting the office and was in a particularly energetic mood. "He was ripping and running all over, playing with paper clips and shooting spitballs. After a time, I asked him to stop but he wouldn't. So I picked up my ruler and gave him a swat on the hand."

"Later that day, I got a call from Mr. Gordy's office saying he wanted to see me and I thought, 'Oh Lord.' When I walked into his office he said, 'I understand you hit my son. What happened?'"

"Well, Berry IV was there and he started hollering, 'I want her fired! I want her fired!'"

"You can imagine what was going through my mind as I stood there, but I explained to Mr. Gordy what had happened and he leveled his eyes at me and simply said, 'Good for you' and excused me. As I was leaving, I heard Berry IV yelling to his father, 'You're not going to fire her?' Mr. Gordy just looked at his son and said, 'I told you when you come to the office that you had to be good.'"

Georgia's tenure with Motown has been filled with cherished encounters. She reports that her most memorable artist encounter was while working in the original Hitsville offices in Detroit soon after she was hired.

"You have to remember that we were working in a house. We heard all the music from the recording sessions, because our office was right about the recording studio. One day, we were all hard at work when I heard this loud banging and thought 'What on earth?' When I asked what all the racket was, somebody said, 'Oh that's just Stevie.'

"I was just flabbergasted because he had made his way to the office and up the back stairs all by himself. And then when he came into the room where we were, he just stopped and said, 'There's somebody new here.' I couldn't believe it."

Georgia managed to recover from Stevie Wonder's whirlwind arrival in time to answer his questions as to her name and zodiac sign. "From that day on, he called me Pisces," she recalls with a smile. "You can imagine how thrilling things were around the office. One minute you're hard at work and the next you're sitting there talking with one of the hottest names in music."

During her career with the label, Georgia worked in several departments engaged in a variety of administrative, archival and operations-related positions. "It gave me a chance to meet all the artists and staff, and see inside the inner workings of a record label," she says. "It was all so exciting. We were growing so fast and had such early success, but Mr. Gordy kept everyone involved in the record-making process, which made us all feel like family; there was a real camaraderie among us."

Georgia says it was not at all unusual for Gordy to assemble staff from various departments to listen to a newly recorded song and then ask them for comments. "It helped us all to really connect with what was happening on the creative side of the company. That level of involvement is one of the things that made it special to work at Motown.

Another specialty of Motown's working environment was the fact that it afforded Black women the opportunity to hold significant positions within the company without the benefit of scholastic degrees. This was rare in those days, because women as a whole did not play an integral part of the inner workings of the music business. It was a man's world.

However at Motown, various women held the positions of A&R (Artists & Repertoire) Director, head of manufacturing, quality control manager, head of artist management and head of artist development just to name a few. These

women had the fortitude to go forward with their instincts to get the jobs done. They were the behind-the-scenes unsung heroines of Motown."

In 1972, Stevie Wonder's "Superstition" was No. 1 for three weeks. It was also the year that Motown pulled up stakes and headed West to its new digs in Hollywood, California. However, Georgia, along with two other employees, remained in Detroit. "We still had our recording studio there and most of the artists still wanted to record there. I guess because it was so familiar to them and allowed them to do their best work," she speculates.

Eventually the relocated Motown headquarters required Georgia's full time services, so she was moved to Los Angeles where she continued working in the A&R department. Other areas where she's worked in the 20 years since moving include the L.A. recording studio as traffic manager, in A&R as production manager, in the tape library, the label's archive manager, and in the special markets department.

By 1995, Motown had relocated its headquarters again, this time to New York. And as before, Georgia remained behind holding down the vital job of managing the archives. Two years later, when current president/CEO George Jackson took the helm of the company, he mandated greater exploration of Motown's exhaustive archives in an effort to issue rare, previously unheard recordings I a task ideally suited for Georgia, who knew the indexing and catalog files better than anyone.

"It's amazing how much untapped music exists in our vaults; rare, unreleased, gospel, Spanish, hard-to-find classics, etcetera, that I am in the process of compiling for release. For example, there are duet recordings with Stevie Wonder and The Four Tops Levi Stubbs as well as many others," she reports.

Georgia was also largely responsible for selecting the 40 songs that appear on Motown's signature anniversary double CD release, "Motown 40 Forever." "So many artists have passed through the doors of Motown, and today our act Boyz II Men rules the radio," Georgia says. "The label is coming full circle with our new president who wants to share it all with everyone and I'm just taking it one day at a time."

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GRAPHIC: Photo, Georgia Ward

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Crain's Detroit Business

November 01, 1999

SECTION: Detroit's Past; Pg. 14

LENGTH: 456 words

HEADLINE: BERRY GORDY JR.

BYLINE: Jeffrey Kosseff

BODY:

Nashville has country music. Chicago has the blues. New Orleans has Dixieland. Seattle has grunge.

And Detroit will always identify itself with Motown, the 40-year-old record label that set new standards for black performers in the record industry and the rest of the business world.

Motown was the vision of Berry Gordy Jr., a former automotive worker who founded the Detroit company with an \$800 loan from his parents in 1959.

Over the next decade, Gordy produced countless black superstars, including The Four Tops, Gladys Knight and the Pips, and the Temptations.

Motown is an important part of Detroit's worldwide reputation, said Mike Smith, an archivist at Wayne State University's Walter Reuther Library.

"If you refer to Detroit as Motown, everyone knows what you're talking about," Smith said. "It was a particular type of music that put Detroit on the map."

Before Motown, record companies did not give black musicians equal treatment, said local historian Norman McRae, a member of the Detroit Historical Commission. "Prior to Berry Gordy, blacks in the music business were horribly exploited. He came along and entered into a field where no blacks had gone before," McRae said.

Many of Motown's stars came from the arts program at Detroit Public Schools, McRae said.

"He established a company where local people could write music and learn the technical skills of making records," McRae said.

After he recruited talented musicians, he shaped their image by telling them how to dress and act.

Gordy established Motown at the beginning of the civil-rights movement, and he had to fight racial prejudice to become successful.

"It developed in a unique decade, with civil rights and civil disorder," Smith said. "And during the civil-rights movement, you see more and more African-Americans in music."

Besides providing a training ground for talented black musicians, Gordy was a successful black businessman whom many people admired, said David Lewis, a University of Michigan business professor.

"He was a fine, decent man," Lewis said. "He looked after his employees and was a role model who African-Americans could take great pride in."

To be closer to the center of the music business, Gordy moved Motown to Los Angeles in 1972.

"It was certainly a bit of a blow to Detroit," Smith said. "At that time, you had a tremendous flight of people out of Detroit. You had the de-industrialization of the city. It's an example of when things moved out of Detroit."

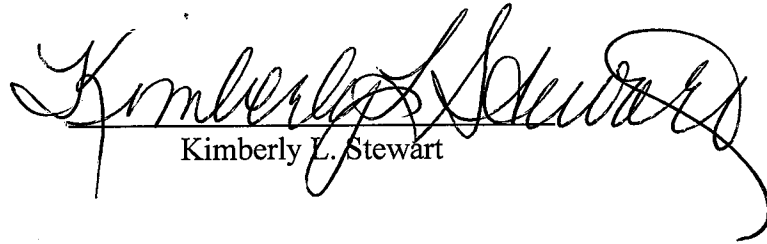
Gordy has donated \$3.5 million toward converting the former Motown Center headquarters on Woodward Avenue into a Motown museum complex. The project is expected to cost between \$21 million and \$23 million.

GRAPHIC: A MAN WITH A VISION: Berry Gordon Jr. outside Hitsville USA.

LOAD-DATE: November 02, 1999

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Kimberly L. Stewart

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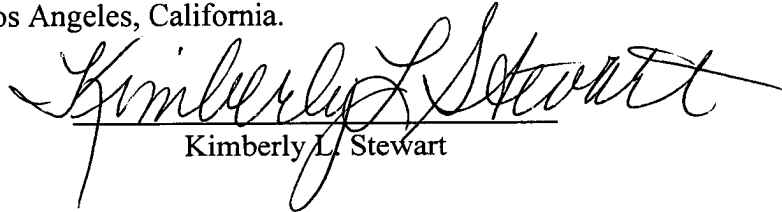
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Kimberly L. Stewart